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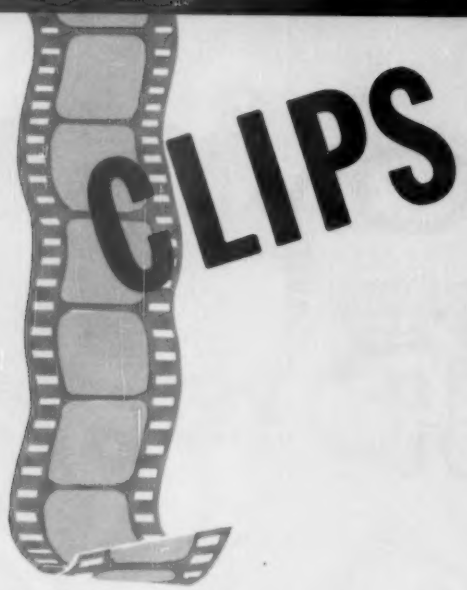

Graphics Opportunity: DAVI members working in the graphics area should not miss the Convention opportunity for an all-day session with Charles Eames, April 24. One of the nation's top names in graphic arts, Eames has talents reaching into many fields--architecture, furniture (the Eames chair), children's toys, and the famous "sun toy" played up in Life several years ago. Chairman Wilf Veenendaal of the graphics occupational interest group invites you to get in touch with him at Michigan State University on any graphics problem you would like to hear discussed by this talented West Coast designer. The meeting is open to all interested persons.

Work Sessions Have Few Takers: Project committee chairmen call attention to the invitation on page 22 asking members to participate in work sessions on Monday, April 24, the first day of the Convention. Your chairman is identified on page 22; please get in touch with him if you can attend. Response is reported disappointing so far.

Services to the CCSSO Supplement: Chuck Norford who acted as DAVI representative on the publication staff for the Supplement to the 1959 CCSSO Purchase Guide wishes to recognize the services of the DAVI Committee on Standards (especially Neville Pearson and Dudley Parsons) and the NAVA Committee. Contributing on behalf of the latter were Irene Cypher, Emily Jones, and Max Bildersee who compiled lists of filmstrip, film, and recording producers, and Amo De Bernardis, Neville Pearson, William Prigge, and R.J. Blake, all of whom wrote essays. New release date for the Supplement is February 6.

More Media Assessment: The American Association of Colleges for Teacher Education will conduct an invitational conference this month to assess what impact the "new media technology" will have on teacher education. The meeting at Ann Arbor on the 8th through the 11th is financed by a Title VII grant.

Tehran Takes to ETV: Reign Hadsell writes from Tehran that he and Keith Butts were instrumental in what was perhaps the first school course offered over a commercial TV station in the Middle East. Given over "Television of Iran," the 24 classes of 45 minutes each constituted a makeup course for students who failed ninth grade physics. The course was well received, not only by students, but by the general public, Hadsell writes.

Brazilian Affiliate? Brazilian audiovisual educators have indicated a desire for closer ties with DAVI, according to Horace Hartsell who reports from Sao Paulo. When audiovisual directors convened for the first time in national assembly last September they raised these points: (1) formation of a national association in Brazil; (2) the possibility of affiliation with DAVI; (3) the possibility of associate membership with DAVI; and (4) exchange of audiovisual materials.

Family Tree: Filmstrip of the Month Clubs, Inc. traces its lineage back to Edward Livingston Youmans, blind founder of Popular Science Monthly, who edited the first edition in 1872.

Taped Placement Service: The University of Wisconsin may place some of their graduates by tape recorder and dictating equipment. Two kinds of experimentation are underway: taped interviews between professor and doctoral candidate to get at questions which might be of interest to officials at employing institutions; and, brief taped recordings made by foreign language and speech teacher candidates.

TEXAVED Turns Publisher: TEXAVED will have its own journal, published four times yearly. Volume 1, No. 1 of Educational Resources and Techniques came off the press in December. According to Jim Hardie, TEXAVED president, the magazine is expected to play a role in membership, in intrastate communication, in clarifying organizational goals and purposes, and possibly in legislation. A $2 subscription carries associate membership in TEXAVED. Editor is John W. Dunn.

Audiovisual Digest: Graflex has come out with a 48-page digest of audiovisual articles appearing originally in AVI, Ed Screen, and other periodicals. The purpose is to reach more classroom teachers, according to Editor James M. Meagher, AV coordinator of the Penfield (New York) public schools. $1 from Graflex, Inc., Rochester 3, New York.

Favorable Signs at College Level: Ken McIntyre at Chapel Hill has gotten out a 16-page booklet as part of a Title VII project undertaken for the audiovisual bureau at the University of North Carolina. Resources for College Teaching, though not generally available, is a handsome job and adds to the growing evidence of interest in the new media at college level.

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PROFESSIONAL PLACEMENT

If you wish to use these columns to find employment or fill a position, please write to Robert C. Snider, Department of Audiovisual Instruction, 1201 16th Street N.W., Washington 6, D.C. If you wish to investigate any of the opportunities listed below, address your inquiry to the assigned box number, in care of the Department of Audiovisual Instruction at the above address. Your letter must be addressed to one box number only. When it is received at DAVI headquarters your letter will be forwarded immediately to the employer or employee assigned to the box number indicated by you. Further correspondence will be directly between you and your prospective employer (or employee, as the case may be).

POSITIONS

Filmstrip Editor-Writer: Man or woman; bachelor's or master's degree with majors in English, science or math preferred; experienced in filmstrip and/or textbook writing and/or editing, teaching, curriculum planning, and filmstrip production; script experience in educational TV or radio helpful; duties include planning new filmstrip productions, working with outside authors and consultants, editing scripts, planning visuals, following production through from beginning to completion. Salary commensurate with experience; available at once, Metropolitan Midwest. Box No. P-10

APPLICANTS

Director of Instructional Materials Center (school or college): Woman specialized in library administration and communications in education (Ph D candidate in latter). BS (library) and MA (education). Experience 12 yrs college library, 5 yrs director public library, currently public school librarian. Professional librarian's certificate, school librarian's certificate, library-public relations award; publications; 42, single, available July 1, salary $9200, prefer Long Island or Westchester. Box No. A-11

AV Director or Coordinator: Man specialized in local production, stagecraft, curriculum development; BS degree; experience in teaching, staging plays; 5 yrs AV equipment repair; AV director for school district of 2300 students; subject matter areas, geography, earth science, social science, industrial arts; 32, married, 3 children; available July, salary open, locate anywhere. Box No. A-12

College Instructor: Man specialized in elementary education, AV, and AV utilization; M Ed and doctoral candidate; 3 yrs elementary school teacher and building coordinator; 1 yr graduate assistant in AV circulation and selection; teaching machine course UCLA; 27, married, no children; available June, $6000 up, anywhere US. Box No. A-13

AV Director or College AV Position: Man specialized in secondary school administration and audiovisual education; MA; 5 yrs AV director of city system, 7 yrs AV coordinator and social studies teacher; 42, married, 3 children; available September; $8200-9000; anywhere US. Box No. A-14

Audiovisual Assistant (school or college): Man specialized in motion picture production and photography would prefer public school position with science teaching to augment schedule; training and experience as first cameraman BNC Mitchell 35mm and 16mm similar equipment, instrumentation and sound recording; BS degree, will begin work on advanced degrees summer 1961; experience includes 11 yrs photography, two yrs science teaching, two yrs technical teaching in motion picture and still photography (Navy); 29, married, 3 children; $5800 up, California only, available June 15, or immediately if warranted. Box No. A-15

Government Sales Representative in Washington, D.C.: Man specialized in audiovisual equipment and materials; 22 yrs in government and government contact work; technical and engineering background; 49, married, 1 child; salary open, available at once, Washington, D.C. area. Box No. A-16

What Does the History of AV Leadership Portend?

ROBERT O. HALL

IN MANY WAYS leadership is most easily recognized, and may even function best, in a climate in which there is something to react against or something to be inspired towards. These reactions and inspirations can both be seen as we look back at the movements which have influenced the audiovisual field. The background out of which the field grew accounts, in part, for our present development. It does not follow that we must continue without change on a course indicated by the historical leaders. Nevertheless we probably can anticipate the future best when we are knowledgeable about the past.

The historical leaders in the audiovisual field were a succession of men which AV shares with certain other educational groups. These are men—most of whom would not recognize the word audiovisual—whose convictions about how children learn, how teachers teach, and what is worth teaching included a reaction against the almost exclusively verbal orientation of education. The names Comenius, Rousseau, Pestalozzi, Herbart, Froebel, and Dewey are important. Their reaction was to a point of view which discredited the value of direct experience and emphasized the importance of words. This point of view had dominated in educational practice for years and persists even today.

The dynamics out of which the energy for the reaction flowed, and the issues to which the energies were directed have in part been won, bypassed, or gone stale. Today one of the problems in the audiovisual field is, in a very real sense, whether we can survive our successes. Field trips are now frequent; work experience programs are commonly reported in educational literature; room darkening and coaxial cable conduit are discussed as a matter of course in building plans. In a culture which boasts of language labs, few people in AV would defend a language text which went no further than Comenius' *Orbis Pictus*. Nor would they recommend equipment and materials to be purchased from NDEA funds for a science lesson built on the formal "Object Lesson" derived from Pestalozzianism.

In the past 75 years the devices and facilities for the "representation of an experience"—slides, films, recordings, radio, and television—have begun to fill in the gap between verbal and direct experience. As the devices became increasingly common, the names which many of us associate directly with the audiovisual field began to appear. Men like McClusky, Dale, Corey, Hoban, and Kinder were exploring the concrete-abstract relationship in learning. They worked hard to make sense out of the growing welter of materials and equipment. But at the same time they were continuing to press for the value of direct experience as had the earlier leaders.

Outsiders Exert Early Leadership

It is important to remember that all of the names of the leaders in the early audiovisual movement are names of persons from fields and disciplines outside of AV. One might expect that in the early stages of development a Priestley who was a clergyman might make a contribution to engineering. But with maturity the field of engineering has been advanced by engineers. The inevitable question for those concerned with audiovisual leadership is: Are advances being made by those who grew up in the audiovisual field?

The next major leadership role in AV was taken by persons who were not so much "reacting against" as "inspired by." Two distinct groups developed. One consisted of "talent" who were inspired to produce or create ideas (usually in an artistic sense) which exploited the unique qualities of the new tools. The second group was inspired by the possibilities in the exploitation of the tools themselves. Interestingly enough audiovisual personnel in the education field have often been rejected by the talent group as being insensitive and crude, or even perverters of the true faith. On the other hand, these same audiovisual educators have often cast aspersions on the equipment oriented group as being the great unwashed of the commercial world, or, gadgeteers. The fact remains that persons in the audiovisual field too rarely took on the arduous task of developing the equipment and materials which are now the accepted part of a teacher's tools.

The classic example of the debt which AV owes to the inspired outsiders who exploited the tools is the case of ERPI. At one point few projectors were made because there were so few films. There were few films

The author is professor of education at Alameda State College, Hayward, California, and national program chairman for this year's convention.

because there were so few projectors. Western Electric held certain patents on sound projectors. Electrical Products Research Institute (ERPI Films to most of us) was founded by Western Electric. They made films year after year and lost money. At the point when it was becoming a financially profitable enterprise because the vicious cycle had been broken, Encyclopaedia Britannica inherited ERPI and we know it today as EBF. This instance of leadership in the production of equipment and materials can be multiplied over and over. It is going on at an accelerated rate today.

The influence of leadership from the talent group is much harder to assess. In part this is because of an emphasis on art with a capital A. Also the group has not tried systematically to translate into educational terms the meaning and value of their ideas. Frequently they did not write enough about what they were doing, and when they did the language was often not comprehended. But the influence of this group has been felt as the following examples show.

The Commonwealth and Payne Fund studies revolved around materials created by talent concerned with the growth of films as an artistic expression. Educators went through the motions of proving by research what they already knew—that people were influenced by the new tools and talent. (Educators have gone through much the same process in radio and more recently in TV.) In film the Hollywood talent influence never approached the impact on AV which was left by the documentarians. Perhaps the documentary was closer to education than was the entertainment film, or it was easier to translate the ideas from the documentary into educational needs. But it is also true that the documentarians wrote more frequently and in more understandable language. The classic example is the documentary group in England surrounding Greerson. Whenever one of the members produced a film the others wrote critically about it. Film literature is full of the impact of this group because, out of proportion to their numbers, they reduced their ideas to understandable language. There are cues here for audiovisual leadership.

Art Influence—but Less Direct

Of course, some of the talent-oriented people have been directly influential. Gilbert Seldes' influence in the several fields of the arts; George Seaton's relationship to the Williamsburg films; Charles Eames influence from the graphic arts field are current examples. Eames has even taught a model lesson for thousands of teachers in the Los Angeles area. Not frequently enough, however, has a person from this outside talent group come over to the audiovisual field to say, "See, this is what we mean," with the same force and vigor that the Dales and Coreys came over and said, "See, like this." Their influence has, therefore, remained indirect. There have been some important instances where the attempt to cross the line was abortive. The three films in the cooperative project of the American Council on Education and the Motion Picture Producers Association never met their potential in pointing the way to the ideal educational film.

In television today there is a growing possibility for talent contribution. As commercial television does less and less live programming, and educational television does more and more, some of the talent pool is looking to ETV as the outlet for their energies and commitment to the media which inspired them. Whether the talent is capable of making the translation to the needs of education and whether education in general and the audiovisual field in particular will move creatively enough to use the contributions of this talent group is still a moot question.

The Emerging Communications Field

Recently leadership has come from still another area to influence the audiovisual field. This area, too, had its beginnings as a "reaction against." This time, it was a reaction against the restrictive boundaries of the organization of the traditional disciplines. The explosion of knowledge and the consequent overlap of ideas between the traditional fields left many competent scholars without a comfortable home base. The discontent seemed to attract those who, as Riesman so aptly phrased it, "want to grapple with life as they experience it, and not as the disciplines divide it and measure it out." In Riesman's analysis of this development in his book, *Constraint and Variety in American Education*, he traces the course by which economics and political science separated themselves out of moral philosophy. Later, sociology, social psychology, and anthropology in turn separated themselves from economics, history, and political science.

But the end was not in sight. A new field called communications has begun to separate out of these recently created disciplines. Communications is drawing heavily from psychology, particularly from perception and certain elements of social psychology. It is indebted to the work on persuasion from the field of political science. Engineering has contributed heavily through information theory and machine communication systems. Linguistics and semantics have added their share to the new field of communications.

Run down the program of any of the last several DAVI National Conventions and you will appreciate the desperate attempt to catch up in the new communication area. The names of Smythe, Carpenter, Schramm, Lumsdaine, and others begin to appear. How successful the AV field is in following the leadership in communications is a burning question. Finn pointed out in the first issue of *AV Communication Review* that the audiovisual field is "in the peculiar position of having much of its research carried on by workers in other disciplines using hypotheses unknown to many audiovisual workers, and reporting results in journals that audiovisual people do not read and at meetings that audiovisual people do not attend."

Thoughtfully approached, this statement of Finn's is not as bitter as it appears on the surface. For the first time, ideas from the developing field of communications, when added to ideas already contributed by others, has made possible the field of educational communication. It is within the context of educational communication that it seems possible to build toward a higher degree of professionalization of the audiovisual field.

FILM—prima donna of

FRANCIS W. NOEL

THOMAS EDISON'S PREDICTION that "films are inevitable as practically the sole teaching method" is almost as overly optimistic today as when he made it in the 1880's. But the story of their acceptance and recognition as an instructional device is nevertheless worthy of Edison's prognostication.

The motion picture, after its Hollywood debut as leading lady of the entertainment world, became the prima donna of a new set of instructional tools—audio-visual materials. With increasing emphasis, especially since World War II, it has demanded the serious attention of educators throughout the world. Whether the instructional film is called by its christened name, "the motion picture," or referred to by its latest and more sophisticated nomenclature—"video tape" or "television"—it continues to scale heights of achievement as a bona fide teaching tool. Its role in the educative processes is greatly enhanced, of course, by its skillful use regardless of learning environment—whether it be a simple classroom in an emerging African nation or in the fully equipped, modern American school.

The present status of this medium was not reached without overcoming obstacles and prejudices. Various issues as well as technical difficulties had to be resolved. The only film stock and equipment available (in a practical sense) in the early 1920's was that used by the theatrical motion picture industry—35mm, inflammable nitrate-base film and large arc lamp projectors. To operate such equipment required a fireproof booth and licensed operator. In a very practical way this eliminated film use in the classrooms of American schools. Furthermore, the old nitrate film was dangerous to use even in the incandescent lamp projectors developed later.

The author vividly remembers as a teacher back in 1926 purchasing a DeVry projector with funds garnered over a two-year period from a limited family budget. (The administration would not approve funds for renting films but had no objection to using free films from the local automobile agencies. So as not to play favorites, films from every one of the agencies had to be shown!) The DeVry was one of those "suitcase" models, 35mm, silent with a 500-watt incandescent lamp. The sponsored films were supposedly printed on the new non-inflammable, acetate stock. But somehow, about midyear, a shipment of films included by mistake a reel of the old nitrate stock. The lesson for auto shop students was about over when the flow of film through the projector jammed and in an instant the machine was a mass of flames and the shop a scene of wild confusion. A fire extinguisher proved useless.

In desperation the author grabbed a transom pole and snaked the conflagration across the cement floor and through the outside doors. There the fire gradually burned itself out leaving the once cherished projector a twisted mess of metal. Reprimands from the principal and school board, as well as community censure, were unneeded. The prized "instructional tool" was a total loss, and without school funds to purchase another "dangfooled picture machine," this phase of the school's visual education program came to an abrupt end.

During the development of the 16mm projector many self-appointed experts claimed that it was optically

---

Retired several years ago from the California State Department of Education as chief of its audiovisual bureau, Dr. Noel has since served on an ICA mission to India and is currently kept busy as a consultant to various audiovisual projects. He is a frequent contributor to AVI.

the audiovisual world

Shown at left is M. I. Smith gingerly cranking a power cameragraph—a combination 35mm and 3¼x4 glass slide projector of 1904 vintage. Fascinated onlookers are Dudley Parsons and Bob deKieffer. The photo was taken at the Minneapolis Convention.

impossible to "squeeze" through the small aperture of the 16mm projector sufficient light to illuminate a screen large enough for a classroom, much less an auditorium. (Those were the days when it was also argued that screen images should be "life size.") Even when this was disproved, the 35mm projector adherents still insisted that the 16mm projector never could be anything but a "toy." As late as 1942 the War Production Board classified it thus, and the concentrated efforts of many audiovisual leaders together with top brass in the armed forces were required to reclassify it as an instructional tool so it could be manufactured for military and industrial training programs.

In spite of these and other difficulties the 16mm sound-on-film projector is now standard throughout the world. Only in Europe, and for acceptable reasons, is silent film still preferred to sound film in some areas of instruction. No longer is nitrate film stock used anywhere. Choice of black-and-white or color is more a matter of content treatment and budget consideration than a critical issue. The 10-minute film once considered ideal length is still popular but no longer the rule, and the standard bearers for "classroom use only" have capitulated to a modified viewpoint that accepts purpose and function as determinants of place—whether classroom, auditorium, or elsewhere. Since it is no longer necessary to distinguish theatrical from educational film, the latter can be used in situations appropriate to the learning needs of pupils.

In order to market their product, film producers for a long time found it necessary to make films serve a variety of objectives—a multi-purpose approach. Often it was not easy to determine where they could best be used, if at all, in the curriculum. Today's single purpose films are indeed a far departure from the pre-war multi-purpose ones. Sometimes it seems, however, as if the pendulum has swung so far in the other direction that the product is often sterile, unimaginative, uninteresting, and too limited in use.

The question of using commercially sponsored films has usually been resolved by insisting that they contain no objectionable advertising and that they be judged by the same criteria as films which a school system buys from educational film producers.

The modern motion picture machine is a highly refined instrument. Its electronic system requires little attention as does its mechanism. It needs little more than annual servicing with minimum maintenance during the school year. Present optical systems and light sources, when contrasted with those of the first projectors, provide illumination not thought possible in the late twenties. Machines are lightweight and genuinely portable in comparison with the so-called portable projectors of the thirties which required at least two husky men to transport and assemble them. Costs have also been reduced to a point where it is now reasonable to consider a projector for every two or three classrooms.

Refinements but no Basic Changes

Despite these refinements it is to be noted, however, that manufacturers have not made any really basic improvement for many years. For example, school people are still waiting for that ideal projector into which the teacher simply drops in a cartridge film reel, turns on the switch, and begins the lesson.

Arguments about ideal screen size, suitable surfaces, and successful daylight projection go on and on. However, today's modern classrooms with specifications for minimum daylight still make satisfactory projection

impossible without room darkening devices: to wit, curtains.

With present-day acceptance of motion pictures as instructional tools it is difficult to realize that only two decades before World War II the rank and file of educators were unwilling to concede their value. Although scattered experimentation with schools had been carried on in both America and Europe during the first quarter of the century, so far as the author can discover the first research program of importance begins with the NEA's appointment of a Committee on Visual Education. With Thomas Finegan and Frank Cody as members and Charles H. Judd as chairman, this committee gave special consideration to the use of motion pictures as visual aids for teaching. Subsequently the committee proposed to the NEA at its annual meeting in 1926 that a two-year study of the classroom use of motion pictures be undertaken. The Committee's report and recommendation were unanimously adopted. Financial support was pledged by Eastman Kodak and the project was conducted by Ben Wood and Frank N. Freeman. (This study is reported in detail in *Motion Pictures in the Classroom* by Wood and Freeman, published by Houghton Mifflin in 1929.) Without attempting to present a brief of this and other research studies of the prewar period, it is sufficient to observe that they provide monumental evidence that motion pictures can improve instruction in a great variety of ways; that learning factual information can be accelerated; that students remember what they have learned longer; that attitudes are affected; and that skills can be taught successfully.

A later study conducted by the American Council on Education under the direction of Charles F. Hoban Jr. and completed just prior to America's entry into World War II had special significance because it provided first-hand experiences in good film utilization practices. This was not only important to schools but also to a number of educators who were called into the armed forces to direct training-film production, and, perhaps even more significantly, to head up the training aids utilization and evaluation programs of both the Army and Navy. These audiovisual educators, together with hundreds of others serving as officers, successfully initiated and administered training aids programs the primary purposes of which were to develop service centers in order to bring films and other materials as close as possible to the point of use and to train instructors in good utilization practices. This activity established the concept *that the production of films, their distribution and utilization, should be an integrated process focused on and geared to the needs of the curriculum*—a concept somewhat alien to the thinking of a few Hollywood producers also retained by the armed forces.

That educational motion pictures made a brilliant contribution to wartime training programs has been documented by numerous reports and studies. An equally significant by-product of this experience has been the professional and public acceptance of the motion picture as an essential tool. This widespread endorsement assured approval of tax monies for support of the whole audiovisual education movement and made it financially possible for producers to market a great range of instructional films of high educational quality and technical excellence.

Recognition of pioneering efforts to promote educational motion picture use should be given to some of America's great universities. These programs were usually a part of their extension division services. Perhaps foremost in providing film rental services were the State University of Iowa with Lee Cochran and the University of California with the late Boyd Rakestraw. Contributions to the development of educational film usage by these and other universities, and by the individuals who gave leadership to the film services, are incalculable.

The theatrical motion picture industry represented by the Motion Picture Producers Association working through the Teaching Films Custodians leases to schools on a non-profit basis many of the industry's best productions. Teaching Films Custodians, conceived and created through the efforts of Mark A. May, Willard E. Givens (for many years executive secretary of the NEA), Carl E. Milliken, and others was directed until his recent retirement by Roger Albright. TFC stands as ample evidence that Hollywood does produce some films which are significant and valuable for school use and which should be made available to educational institutions under permissive financial conditions.

Under the direction of Floyde E. Brooker, former executive secretary of DAVI, the U. S. Office of Education produced almost 500 training films for wartime use. Benchmarks still in instructional film production, these films covered how-to-do-it operations ranging from "How To Shoe a Horse," to "How To Read a Micrometer." In 1961 it is hard to believe that only about 20 years ago, Floyde Brooker had to fight, almost singlehandedly, the then current concept that films could not be used successfully to train workers in skill operations.

Mushrooming Centers Follow Pattern

Since the war, the growth of service centers for audiovisual instruction has been rapid. Following the pattern of American education, these centers are usually decentralized and highly autonomous, providing services to schools in local areas. To make instructional films available to schools in their areas is a major function. Some of these centers have large numbers of films, for example in Los Angeles County the AV department in 1959 had an inventory of 23,198 prints covering 2992 subjects with over 20,000 duplicates. The state of California has 188 audiovisual service centers of which 49 serve the smaller schools in its 58 counties, 73 serve larger school districts (separate and independent of the county centers), 32 are located in junior colleges and 34 in universities offering teaching credential courses.

To provide over-all leadership for these centers and for the general promotion of audiovisual education,

many states now have administrative units in their state departments of education. It is the writer's opinion that the development of local instructional materials centers, the establishment of professional requirements for audiovisual personnel, and strong leadership from audiovisual units in state departments guarantee more than all other factors the continued expansion of instructional motion pictures.

What is the future of the educational motion picture in whatever form it takes—film, tape, or television? Like taxes, politics, and sex, it is undoubtedly here to stay. However, 35 years of active association with audiovisual education entitles the author to review gains and raise questions for future consideration. Two questions among many seem timely. The first concerns seeing comprehension. Motion picture research to date assumes that the student has skills in how to look at and listen to sound motion pictures. Experience has shown that, like other skills, skills in viewing-listening and perceiving can be markedly improved, and that what is perceived depends upon a complex of psychological factors.

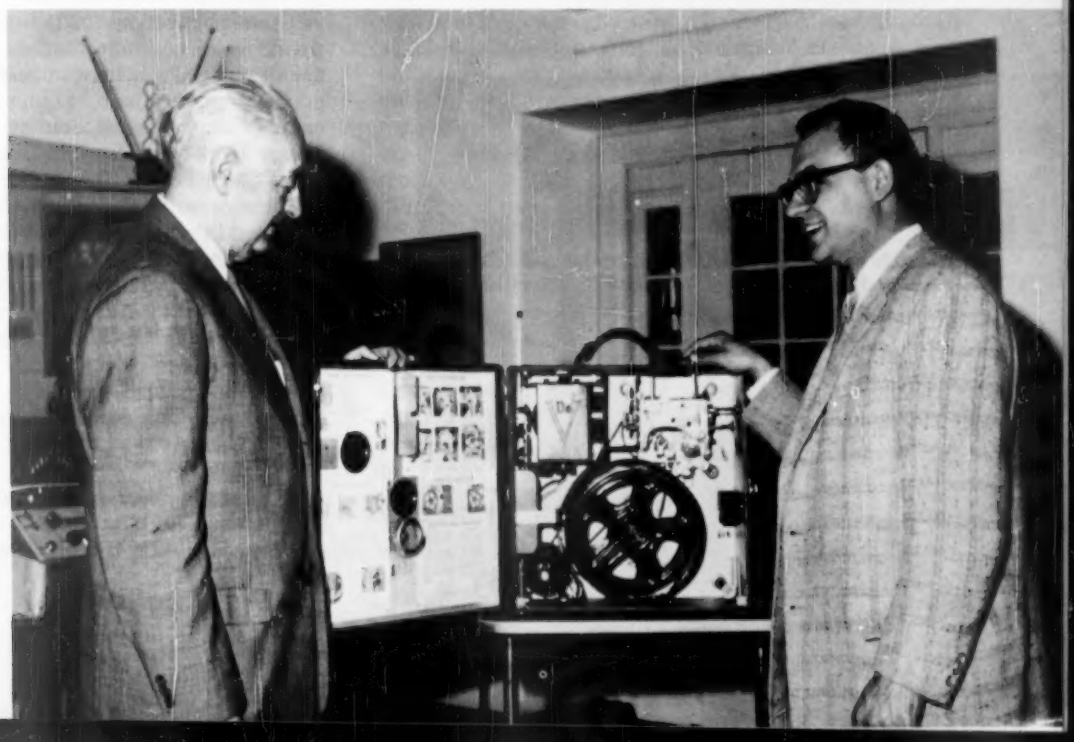
The Navy's aircraft recognition courses conducted during the war at Ohio State University under the direction of Samuel Renshaw tested some methods for improving seeing comprehension. Extensive research in reading comprehension has shown what can be done to improve skills and develop precise procedures for teaching reading. But no such body of knowledge and method based on research is available for "reading" and "listening" to motion pictures, although beginnings have been made in developing listening skills which might be applicable. Experiments in perception certainly have implications for motion picture utilization. Research in the development of skills in the veiwing-listening comprehension of visuals might have important results for improving instruction and modifying curriculum. Is it not time to make an intensive effort to get some of the answers?

The second concern deals with curriculum relationships of the motion picture. For years, along with other audiovisual educators, the author has pointed out that films are being used to reinforce a curriculum oriented to and dominated by the printed page. In some cases they are being used to reinforce traditional content and methods which have been, and still are, questioned. They often help to shore up outmoded and outdated curricula.

Is it not time to make extensive and intensive studies designed to effect curricular changes in both content and method in terms of how visual presentations contribute to various aspects of learning. For instance, how do visuals affect the difficulty of forming generalizations or central ideas that are goals to social studies; how do they contribute to skills in problem solving (a goal of science). How, for example, do skills in listening and viewing alter the sequences and grade-level placement of content in various subject areas?

Already airborne TV and teaching machines portend major curricular change but educators need to make sure the change is in the right direction—not merely doing better that which should not be done at all. It is time for major experimentation in analyzing curriculum goals and methods. It is time for rethinking both content and method in the light of what research based on seeing-learning comprehension can tell us about the ways in which motion pictures can make a difference to the learners.

Shown below is a 1919 DeVry Model E projector, a suitcase type along the lines of the ill-fated machine referred to by the author on page 8. Here E. Carlton Moore, first president of the Long Island AV Council, explains its inner workings to Sam Cohen, a more recent past president. TV antenna in background lend contrasting modern note.



A report on the DAVI Archives Committee by its chairman

We Study the Past to Improve the Future

M. I. SMITH

Here is the first motion picture ever to be shown at an educational meeting (NEA in Chicago, 1912). Examining the 22mm film is Author Smith, sometimes called the "dean of audiovisual pioneers." With him, Lee Cochran, Archives custodian.

THE ARCHIVES-HISTORY COMMITTEE CAME INTO BEING at Atlantic City in 1951 as the result of a proposal by E. Winifred Crawford who appeared before the DAVI Board of Directors with a sample collection of old academy and DAVI programs and records. Dr. Crawford suggested that an organized attempt be made to compile as complete a file as possible to be designated as DAVI archives. In the ensuing discussion the possibility of microfilming all issues of *Educational Screen* was also considered.

President Francis W. Noel appointed Dr. Crawford chairman of a committee to conduct further research on establishing archives for DAVI and asked Lee Cochran to serve on the committee. The next year in Boston Dr. Crawford was able to report a substantial collection of materials and records and was given authority to investigate the comparative advantages of various universities as places to house the archives and furnish microfilming services.

At the St. Louis meeting in 1953, with Rita Hochheimer as chairman, the Board learned that the University of Iowa library with microfilming library service was available to DAVI. The committee at that time also recommended that tape recordings be made of interviews with early leaders and that some type of recognition be extended to those who had retired after outstanding service to the field.

In March 1954 DAVI officially accepted the Iowa site and appointed William F. Kruse as Archivist. Dr. Crawford with her usual thoroughness journeyed to Iowa City to arrange the transfer of the archives materials from her home in Montclair, New Jersey, to the library of the University of Iowa.

Mr. Kruse, as official archivist and Lee W. Cochran, as custodian, have expanded the collection. Many valuable publications and artifacts have been added. All items are carefully conditioned for permanent storage, cataloged for easy reference and available for graduate study. These "Equipment Milestones of Yesteryear" are mute evidence of the early use of technology in the media of instruction. Among them are Acme-SVE, Powers, Victor, Zenith and DeVry 35mm portable or suitcase models; the 28mm Victor Pathescope; and the first 16mm projector made, a gift of the inventor, Alexander Victor. The Eastman Kodascope A, and the Bell and Howell Filmo are also among choice items.

Our literature section contains highly prized film catalogs; George Kliene's 1909 "Catalog of the 1,000 Educational Subjects," and a descriptive list of the Pathescope 28mm educational subjects.

Birth of the Narrow Gauge

Pictured on these pages is the exact model of the first motion picture projector demonstrated at an educational meeting (the NEA in Chicago in 1912). Edison

produced this 22mm projector with two different name plates—one for the export trade, the other for domestic use. The latter bears this inscription: "The sale and purchase of this machine gives only the right to use it so long as this plate is not removed or defaced, and in places to which no admission fee is charged." Other manufacturers also recognized the need for equipment for non-theatrical use of film and brought out the 28mm, the 9½mm, the 17½mm, and finally the 16mm.

The argument over the narrow gauge versus the standard 35mm waged for about 15 years. The 28mm was not much cheaper, the 9½mm was too small and of foreign manufacture, the 17½mm was too dangerous (someone might split the 35mm film which was of nitro cellulose material and highly inflammable). The Society of Motion Picture Engineers held that sufficient illumination was not possible with the 16mm aperture. However, the 16mm industry overcame all objections; the wattage of lamps was increased, the optical system as well as the cooling mechanism was improved to the point that the SMPE in 1928 adopted the 16mm as the standard for narrow gauge or non-theatrical film. The use of films in education then became practical. Eastman, DeVry, and ERPI films soon came into general use.

The research of Arnspiger, Knowlton and others proved the value of the 16mm film in teaching. But it took the many uses of the 16mm film in World War II training activities to awaken the country to the realization of its value as a training aid. The development of the production and utilization of the narrow gauge equipment is a most interesting research problem and would make a worthy subject for a master's thesis. Our Archives house the literature and artifacts, save one projector—the 17½mm Bell and Howell. That one is needed to complete the story.

Then Came Audio

Then came "audio" to be added to the motion picture. We have the Victor-Western Electric sound on disc and RCA's first sound on film model. We can also boast "firsts" in tape recorders—the Brush Sound Mirror (using paper-backed magnetic ribbon); the Webster-Chicago wire recorder; the Carlton Steel Band recorder; and the very first recorder, Edison's Cylinder Phonograph.

Our still projection section contains items ranging from George Hamilton's Keystone View 600 set to the Magic Lanterns of the pre-Gay Nineties. A series of combination and special purpose projectors round out the collection. The above mentioned projection and sound reproducing machine and many others were exhibited at the 1958 DAVI Convention in Minneapolis. Eight-by-ten glossy prints and 2x2 colored slides of over 50 items were made at that time and are for sale from the University of Minnesota Photographic Laboratory, Wesbrook Hall (Minneapolis).

Many of these photos and others which show more recent additions to the Archives collection have been assembled to a script prepared by Mr. Kruse. The photos and script will be combined in a production that represents one of the newest developments in the audiovisual field. This is a soundstrip which includes pictures and optical sound on a double filmstrip. Plans are to use this latest innovation at the DAVI Convention in Miami to present the story of some of the pioneer developments in the field. The physical sound strip and new projection equipment will be supplied through courtesy of the Kalart Company of Plainville, Connecticut. Prints of the soundstrip will be available for general distribution at low cost through the Archives-History Committee.

Pioneers on Tape

Following the suggestions of the Committee at St. Louis in 1953, a tape recording program was initiated. Taped interviews have been obtained from these pioneers: Aughinbaugh, Hochheimer, Kruse, McClusky, Victor, and Governor Milliken. Interviews with Trollinger and Arnspiger will be added this year. The 3¾ ips has been adopted as standard for these interviews. Copies are deposited in the Archives library at Iowa City but the originals are kept at Kent University, Kent, Ohio. (Copies are available; see the National Tape Recording Catalog for details.) The Committee is anxious to add to these recorded interviews. If you would like to help, contact the chairman of the Tapes for Pioneers program, Herold L. Kooser, Iowa State College, Ames, Iowa. Blank tapes are furnished by the committee. Your help will be appreciated.

Certificate Awards

Honoring retired members was also discussed at the St. Louis meeting in 1953. Two years later the DAVI Board of Directors established an awards program which is authorized to bestow honorary memberships on "persons at the time of retirement or at the age of 60 after ten years membership in DAVI." The next year the Archives Committee suggested that a bibliographical record of DAVI members be instituted. Abraham Krasker, Archives Chairman at that time, sent letters to 2000 members which resulted in about 100 returns.

Although ten members were selected for awards it was not until the Seattle meeting in 1959 that certificates were first presented. By then, Dr. Krasker had located 31 eligible members and had collected data on many more who must await their 60th birthday to fully qualify. Eleven members were awarded certificates at the Cincinnati meeting and the Committee is now selecting those to be honored at Miami. Should you wish to recommend a pioneer member for this honor, contact the writer at the Board of Education Building, Duluth 2, Minnesota.

A three-panel display, "Preserving the Past, Recording the Present, Envisioning the Future," is available for display at educational meetings. For information on the loan of this exhibit write to Lee W. Cochran, Executive Assistant, Extension Division, Office of the Dean, State University, Iowa City. The display attempts to express in some measure the activities and spirit of the Archives-History Committee which can also be stated in these words:

We preserve the resources of today and yesterday to serve the research of tomorrow. We study the past as a prologue to a better future.

8mm and a new era in educational film

JOHN FLORY

THE EMERGENCE OF 8MM SOUND FILM in 1960 marks a milestone in the motion picture field comparable to the introduction of color film 25 years ago and 16mm sound film in 1933-34. Because it can be adapted to small audiences and individuals, 8mm sound is expected to broaden, as nothing else has, the use of motion pictures as an audiovisual tool in schools, churches, and business.

When Thomas Edison's "flickers" were in their infancy in the 1890's, the great inventor predicted that the major use of the motion picture would be in education. Edison did not foresee that the tremendous popularity of movies as entertainment would overshadow their development as teaching aids—at least for a period of time.

In 1926 and 1927 Kodak underwrote a study of the value of movies for school use which was reported in the book by Ben D. Wood and Frank N. Freeman of Columbia University. (See Dr. Noel's reference on page 10.) As a result of the favorable findings from this study, Kodak, through Eastman Teaching Films Inc., a subsidiary, produced approximately 200 classroom films tailored to the best pedagogical standards of the time. This experimental operation represented—as seen in retrospect—a significant contribution towards opening up the market for curriculum-correlated films.

By 1942 Kodak had to decide whether or not to remake its educational film library in sound—a move which would have meant competing with some of its own customers who had come into the business meanwhile. Instead, Kodak elected to sell its film library for the nominal sum of $1 to the University of Chicago which had previously acquired the Encyclopaedia Britannica. Thus today's Encyclopaedia Britannica Films is an outgrowth of the original Eastman Classroom film project as well as the backlog of early sound motion pictures produced by ERPI Classroom Films, a sub-

Shown above is an 8mm projector in operation in a sixth-grade science class at Penfield, New York. Educators see bright future for this lightweight, easy-to-operate model which is expected to expand film usage on individual basis. Industry hopes expansion will be comparable to paperbacks in publishing.

Mr. Flory is advisor on non-theatrical films for Eastman Kodak Company. He was one of several collaborators with Neal E. Miller on Graphic Communication and the Crisis in Education.

sidiary of American Telephone and Telegraph's Western Electric Company.

About 1933-34, 16mm sound-on-film projectors were put on the market by such concerns as Victor Animatograph, RCA, and Bell and Howell. During the depression, few school systems felt they could afford the luxury of "this new-fangled sound film." On the other hand, business and industrial films were sometimes in a position to make effective use of the new medium, somehow finding the money for sales, advertising, and training films. This proved to be an unintentional subsidy for the educational motion picture field because the wide use of films in industry helped to bring costs down. Thus when the country recovered from the depression, 16mm sound films were financially within the reach of schools.

By 1936 there were about 500 16mm sound projectors in schools and colleges, and about 1500 being used in industry. By 1941, there were about 25,000 16mm projectors—possibly 40 percent of them in educational institutions.

World War II acted as a stimulus to the audiovisual field (as has been pointed out in other articles in this issue). General Eisenhower is reported to have said that America couldn't possibly have trained a civilian army in the short time necessary without the aid of movies and other audiovisual techniques. Conversely, Nazi military leaders underestimated the speed with which America could train a civilian army because it did not occur to them that the U. S. would be making use of stream-lined training techniques—based to a considerable extent upon audiovisual media.

America's educators gained a great deal of knowhow in the use of audiovisual techniques during those war years. There were also as the result of the conflict more than 11,000,000 demobilized service men who had been exposed to these films and techniques and consequently realized their usefulness. All told, the impetus of the war on the informational film helped to put more than 650,000 16mm sound projectors into the fields of education, industry, government, etc., by 1960.

Hopes High for Lightweight Projector

In 1960 the spotlight was focused on 8mm sound film equipment, arousing the interest of a number of educational leaders in its potential. Educators have high hopes for the development of projectors that will be lighter, easier to carry, use, and thread. They look forward to significant economies in the cost of release prints which can only come about by new techniques for mass printing and a large volume of print sales. They believe that the laboratories will achieve the technological means to bring about this desirable situation.

Eight-millimeter printing costs are already less than the equivalent screen time in 16mm. In the future, educators hope that somehow these costs can be cut drastically. Who knows? Perhaps there will be "package deals" at first where a projector is sold with the prints. It is the hope of industry experts that 8mm sound film will expand the audiovisual field the way that paperback books have opened up the publishing industry. At the present time you can buy 11 paperback books for the price of one hard-cover volume.

By contrast, the cost of a motion picture release print is such that it has to be used by an entire school system, which means that individual schools, classes, and students have to wait their turn. Markedly wider use of 8mm sound film will mean that the individual school can afford to have its own print library. The teacher planning a lesson can thus preview the film and obtain it when needed. The chances of a print getting lost or damaged will be lessened. An 8mm sound print library in each school will also mean that individual prints can be reviewed by smaller groups for special projects and that individual viewing will be increased.

An Age of Educational Change

Other changes in instructional methods are taking place. Teachers are using scientific measurements and new techniques, and there is much interest in the psychological aspects of teaching. There is also what amounts to a revolution in equipment and media. More teachers are adopting audiovisual methods and using them with increased effectiveness.

A recent study of physical resources* shows the United States to be a "have-not" nation dependent for survival upon such precious assets as the imagination, intelligence, industry, and education of its people. Thus, we must rely more than ever on education and we must continue the educational pattern from generation to generation if we are not to have a weak link in the chain.

One of our aims must be a tailor-made education on a mass basis, which is a tremendous strain on the educator. The 8mm sound film as a new power tool for learning will be of inestimable assistance. A physician has his laboratories, hospitals, nurses, and many other means of assistance. The teacher does not have the benefit of such a team.

This points up the need for flexibility and for thinking in terms of a teaching-learning systems approach—with the reservation, of course, that the teacher must always be in command of his or her program. At the moment, only training directors in the business community can afford the full complex of audiovisual communications devices. However, it is possible that the future schoolhouse will contain a like amount of equipment as part of an integrated system. It is certain that 8mm sound film will make an important contribution to the realization of this possibility.

Naturally, professionally-made classroom films will continue to be produced in 16mm and 35mm, and reduced to the 8mm size where needed. Nevertheless, faster film and the addition of sound will make it feasible for teachers and advanced students to produce their own educational film materials directly in 8mm. There are already low-cost 8mm movie cameras for less than $25 on the market to help teachers handle their own local production problems.

Eight-millimeter sound film is a tremendous "shot in the arm" to educational audiovisual methods. A little more time will determine its role and effectiveness.

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* **The Next 100 Years**, by Brown, Bonner, and Weir. Viking Press, New York, N. Y., 1957.

Textbook Publishing

HOW DOES ONE WRITE or talk about the relationship of audiovisual materials to textbooks, especially in their historical perspective? The Textbook publisher (and I like to think that I wear his hat) says that this relationship began centuries ago when the first illustration found its way into a classroom text. But from the viewpoint of the audiovisual producer (a hat that I also like to wear) we must use as a starting point a relationship that began in the mid-forties—a very short 15 years ago—when two textbook houses produced their first textbook correlated films and filmstrips.

Interestingly enough, these first ventures were released about the time a study by a group of textbook publishers indicated that any such forays would be premature from an economic point of view. The recomendation was well founded in terms of immediate economic return, but all new ventures require lead time and investment. The correlated textbook-film-filmstrip idea has grown rapidly in the last decade, and today a number of textbook publishers produce or collaborate in the production of both correlated films and filmstrips. One publisher alone has produced 256 filmstrips and 197 films correlated with selected textbooks on its list. The fact that the annual survey of the textbook business conducted by the American Textbook Publishers Institute includes a film-filmstrip category is proof that film has been accepted as a part of the textbook publisher's wares.

However, this quick look back is far less interesting and important than the challenge before us. If we meet this challenge in the fullest manner and with the best resources available, I firmly believe that the relationship between textbooks and audiovisual materials will grow closer than anyone might have dreamed two decades ago. But let's take a moment to examine the textbook publisher's concept of the challenges he faces in serving American education from the kindergarten through graduate school. Great things are happening in American education. I need not labor the well-known problems of too many students, but too few teachers, classrooms, and instructional materials—all compounded by the fact that there is much more to learn, and that it needs to be learned in greater depth. But these are only problems, not impossible situations, and they are being solved.

As a textbook publisher I see two requirements that must be met in the next decade or two. One is to give the classroom teacher materials in whatever form will help him meet increasingly large groups of students who must learn more about more things and do it better than ever before. The second is that the better student must be given increased opportunity for independent study. This is an important means by which educators will help meet the educational requirements of this exceedingly critical group.

The Systems Concept is the Key

To meet these needs, it seems to me that the textbook publisher will simply enlarge upon something he has been doing at the elementary and secondary school levels for years. Here I refer to the extension at all levels, particularly college, of what, for want of a better word, I call the systems approach to instructional materials. This simply means that the publisher will provide the teacher and student with an articulated set of instructional materials which, in their presentation of a subject, employ all available and economically feasible media for the basic purpose of getting ideas and information off a page, screen, magnetic tape, or disc into the head and experience of the student.

This is a challenge the textbook publisher welcomes and one which his experience in combining the creative talents of curriculum and subject matter specialists, gifted teachers, imaginative artists, and skillful editors renders him uniquely qualified to meet.

I should now like to return to the question your Editor put when she invited me to participate in this issue. It was simply—from my position as a textbook publisher—what place do I see for such developments as teaching kits, programs for teaching machines, textfilms, paperback books, programs for language laboratories, etc.

It should be plain by now that I think that all of these materials and methods may well find themselves in the employ of the textbook publisher. Many of them already are, and in a few cases, all of them are. And in one case—that featuring a high school course in modern physics growing out of the Physical Science Study Committee at MIT—two textbook publishers, a trade

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President of McGraw-Hill Book Company, the author was introduced to many AVI *readers when he addressed the DAVI summer meeting at Cleveland in 1958. His remarks were reported in the September issue of that year.*

EDWARD E. BOOHER

The author as he appeared before DAVI in 1958 when the concept of packaged materials was still in its infancy.

an art extended

book publisher, a test publisher, a film distributor, and a manufacturer of teaching kits are producing units for an articulated program that is indeed a very good example of the direction of things to come.

Before touching on specific kinds of materials, I should like to venture the generalization that most publishers are *not* interested in hardware, just as *most* publishers today are not interested in printing plants and equipment or in film production units. Our interest is in the medium and the method itself, and it seems to me that it is here we will make our greatest contribution.

Having said this, I shall move on to the device and method most in the news today—the teaching machine, or as I prefer to call it, programmed instruction. Perhaps the oldest teaching machine in existence today is the textbook. Its continuous refinement into the form of a "programmed" book is no surprise to the author, editor, or publisher who has watched the evolution of this instrument from its simple, but organized, role in the eighteenth and nineteenth centuries to the carefully planned, student-oriented, and logically developed textbook of the sixties. Further, it is my biased opinion that most subjects that lend themselves to programming can be programmed in book form about as well as any other. Additionally, this form provides a portability and adaptability to individual, independent use that a mechanical or electronic device does not. Perhaps there is also a field here for the filmstrip and a small, portable desk viewer.

Just how important the mechanical or electronic "machine" will become, I am not prepared to guess. I am assured in my own mind, however, that if it does find widespread use, then programming for it, whether on tape, film, or paper, will attract and involve textbook publishers. As for programmed books, a few have been published and several others are in preparation. I shall be greatly surprised if they do not find an important niche for themselves in the field of instructional materials.

Closely akin to the field of programmed instruction is another essential factor in a complete system of instruction. I refer to the standardized test, an instrument of instruction that has only begun to be understood. I believe its potential as an integral part of complete instructional materials system has scarcely been touched. And if independent study becomes as important as I believe it will, then the test may well become the *sine qua non* of any good program of instruction. While test construction and publishing is a field that has been dominated by the specialist in the past, I believe the textbook publisher of the future will find that it is an important part of his over-all program.

Programs for language laboratories and the so-called audio-lingual method of language instruction lend themselves perfectly to the systems approach to instructional materials. Leading textbook publishers for the modern languages have for many years made available to schools and colleges recordings on tapes and discs that are correlated with their books. Under the National Defense Education Act experimental programs in this area are legion, and I know of one publisher who is bringing out on an experimental basis both college and school programs in the modern languages in an articulated system including printed materials (books), sound films, filmstrips, and magnetic tapes. This, in my opinion, points the direction of the future. Added to such materials may be simple, inexpensive plastic discs which students may use at school or home for independent study. I feel we have only begun to see the many potential uses of recording devices. Here is an exceedingly flexible instrument that is as useful for the individual as it is for the group.

Filmstrips as Part of the Package

Filmstrips, have, of course, come into widespread use and seem to be accepted almost everywhere as a basic form of instructional material. In my opinion their use by textbook publishers as an essential part of a complete "package" or system will grow. While production costs of filmstrips like those of books tend to be high, print costs are low, and therefore adaptable to widespread individual use. Coupled with a simple, inexpensive viewer they should lend themselves to independent, supplemental use at home or in school.

There is also, I find, a growing interest in the use of overhead projectors with prepared transparencies. With the right kind of articulation with other parts of the instructional program, I should think that these would be highly effective. Further, the overhead projector offers the teacher some real advantages from the standpoint of flexibility and physical convenience of use. My guess is that transparencies will be a substantial item as a teaching aid in the future.

(Continued on next page)

Finally, there is the question of paperbacks—to the publisher a subject much too large to discuss in a few short paragraphs. Yet, it is safe to make a few generalizations so far as textbooks are concerned.

The first is that the paperback is an old and widely used form; primers and pre-primers, workbooks, and laboratory manuals are found principally as paperbacks. The 1959 sales of all kinds of paperbound books to elementary and high schools approximated $60,000,000.

A second generalization is that the paperback as a basic textbook for use at the elementary or high school levels is not yet as economical as the case-bound book. Books are used in public schools on the average from three to six years, and the cost of amortizing the case-bound book over this long a period is less, on an annual basis, than the cost of providing new paperbacks yearly. Further, a great many city and state textbook laws specify rigid book manufacturing standards that are met only by case-bound books.

Still another generalization that will not be challenged is that upper division college and graduate texts usually become professional reference books in the student's chosen field, and as such, are generally more satisfactory in more durable bindings.

Lastly, texts for certain specialized courses at both the college and secondary school levels represent markets too small to benefit greatly from the economics of long run printings usually associated with paperbacks.

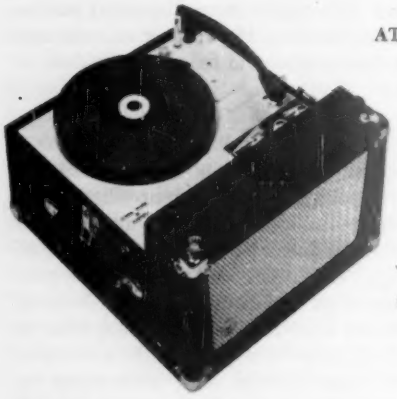
Now all this does not mean that the textbook publishers are ignoring the so-called quality paperbacks that have come into such prominence the last few years. Nor are publishers not thinking about and discussing with educators possible ways and means of adapting the paperback to the classroom on a wider scale.

The quality paperback has already taken its place as an important supplement to the basic textbook in college work and is being used increasingly at the secondary-school level. Here is just one more means of feeding the better student and of meeting individual differences in general.

But the paperback *basic* textbook is a different can of worms. Adaptation of this form on a basis that is economical to the user, the author, and the publisher will take inventiveness and bold venturing. Nevertheless, I believe it will find uses in some areas during the next few years.

Hence, to the alert, progressive textbook publisher what is past is prologue. While the medium of his art has long been the book, and for good reasons, it has only been the medium and not his art. Rather, his art has been a skill in communications, of providing effective instructional materials for student and teacher alike. And now in this second half of the twentieth century he has at his disposal for the first time new media with which to extend and amplify this art. His interest in American education and his understanding of the teaching process are too great to let such assets go unused.

BUDGET-WISE



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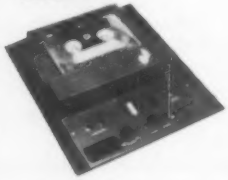

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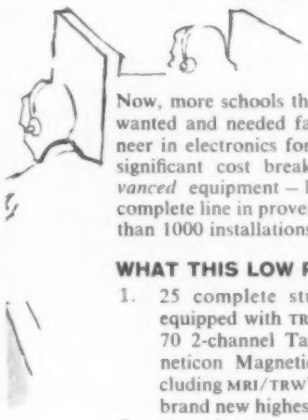

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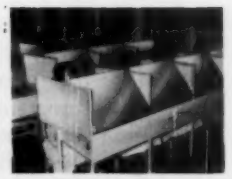

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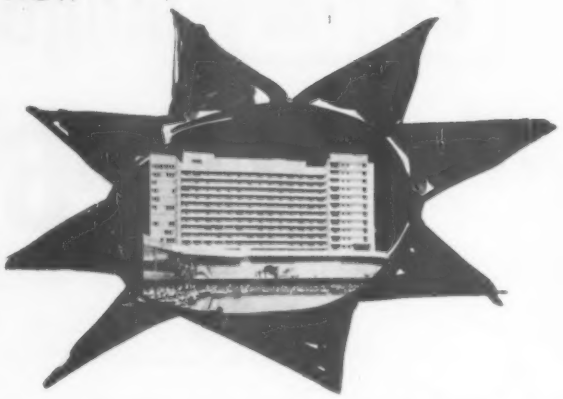

"SOMETHING OLD, SOMETHING NEW, something borrowed, something blue"—Usually reserved for brides, this familiar chant can well be applied this year to that unsung portion of the Convention which, if diligently followed, brings some of the richest returns—namely, the concurrent sessions, occupational interest groups, and committee meetings.

There will be "something new" in the ETV conference scheduled to run each day from 11 a.m. to 1 p.m. Conducted on a workshop basis, it will involve actual in-school programs. Registrants will be divided into two sections, A and B. Section A will view a tenth-grade biology telecast while Section B views eleventh-grade English. Panels of experts from NAEB, ASCD, and DAVI will lead discussions before and after telecasts. If you register you are expected to attend all three days in the section you choose. You can sign up on your pre-registration forms or notify Otis McBride, Head, Department of Audiovisual Instruction, Florida State University, before March 1. Sessions will be filled on a "first come, first served" basis as physical facilities will limit the number of participants. The conference will be coordinated by Joe Hooten, associate professor at Florida State University (for DAVI), and Clif Mitchell of the Dade County public schools (for Dade County).

The 1961 Convention will borrow heavily of talent and ideas from outside organizations whose interests overlap those of DAVI. This "borrowing" will take the form of jointly planned concurrent sessions. The sessions, chairmen, and cooperating organizations are: Learning Theory and the New Media, Herbert S. Conrad, Educational Division of the American Psychology Association; New Audiovisual Equipment, Harvey Marks, National Audiovisual Association; Implementation of Instructional Materials, Elizabeth Williams, American Association of School Librarians; Instructional Systems, Margaret Gill, Association for Supervision and Curriculum Development; Critical Listening in the Classroom, Wesley Wiksell, National Society for the Study of Communication; The Textbook as it Relates to the Newer Media of Education, John Slaughter of McGraw-Hill, The American Textbook Institute; a session on Radio, William Harley, National Association of Educational Broadcasters; a session planned with the American Association of School Administrators (chairman to be announced); a session planned with the International Cooperation Administration, Harry Johnson of Virginia State College, chairman.

Other concurrent sessions will cover graphics, summary reports of projects conducted under the NDEA, impact of the mass media, and closed-circuit television.

"Old" in the sense that they meet each year, the Occupational Interest Groups will nonetheless have a new format this year and, no doubt, new problems. Scheduled from 9 until 11:15 a.m. Tuesday, April 25, the program will be divided. During the first hour Jerry Mars and the staff of the audiovisual center at Syracuse University will demonstrate the cross-media approach. The presentation is designed for the city-systems groups, but will be open to all others. After this session (which, judging from preliminary reports, promises to be one of the Convention highlights) each city-system group will meet alone to discuss the problems that the cross-media approach poses for their particular group.

Marie McMahan, chairman of the city systems section, points out that there are new categories in the section this year, so when you pre-register, be sure to check the right group.

The Town Group (population up to 50,000) will have as its chairman Henry Corbacho, Birmingham, Michigan; the Small City Systems (50,000 to 100,000), Ewell Thurman of Clayton, Missouri; and the Medium-Sized Cities (100,000 to 300,000), Jack McKay of Corpus Christi and Wanda Johnston, Knoxville, as co-chairmen. The program for the Large City Systems (300,000 to 500,000) will be based on the results of a questionnaire sent out by its chairman, Ellen McComb of the Milwaukee Public Museum. Kenneth Weber, Warren (Ohio) city schools is chairman of the Individual Schools sub-section, and James Harbin, Tallahassee, the County and Cooperative group. The Metropolitan sub-section (population over 500,000) is a new group headed by Edward Bernard, audiovisual director for the Board of Education of New York City. Other Occupational Interest Groups meeting on Tuesday are the Graphics Section with Wilfred Veenendaal, Michigan State University, as chairman and the Armed

Forces Section, E. L. Leech, San Francisco, chairman. John Dome, Miami University, is in charge of the College and University program. (Dave Barnard is chairman of the Section.)

The Project Committees will again convene for all-day work sessions on Monday April 24. Some of the committees will be open to all delegates, others only to committee members and invited guests (the status will be indicated in your Convention Program). If you are interested in the work of any of these committees and wish to attend the Monday meeting, contact the committee chairmen as follows: Archives-History, M. I. Smith, Duluth public schools; Buildings and Equipment, Irene Cypher, New York University; International Relations, Howard Kresge, International Cooperation Administration, Washington 25, D. C.; Legislative, William King, State Department of Education, Trenton, New Jersey; Professional AV and Teacher Education, Ernest Tiemann, University of Texas, Austin; Research W. C. Meierhenry, University of Nebraska, Lincoln; Standards and Specifications for AV Equipment, Neville Pearson, University of Minnesota, Minneapolis 14; Television, Raymond Wyman, University of Massachusetts, Amherst. The Service Packet Committee will meet at luncheon from 11 a.m. to 1 p.m. on Monday. The chairman is Wanda Domino, Shaker Heights, Ohio. The Religious Section, chaired by B. F. Jackson, Jr., Methodist Board of Education, Nashville, will meet concurrently with the Project Committees.

The Florida Audiovisual Association has designated Wednesday, April 26, as Teachers Day. (Here will be a chance to gain some new adherents.) Convention sessions which the Association feels are of greatest interest to the teacher have been scheduled for that day. In the evening demonstrations of the use of new equipment and materials will be repeated every half hour.

Various social events have also been planned for the evenings. The Hotel offers a night club tour starting at 10 p.m. Tuesday night which includes four large hotels featuring floorshows. On Wednesday night you may want to join a DAVI group for a midnight snack at one of the nearby night clubs noted for its entertainment. The annual fun banquet, this year appropriately called the Beachcombers Ball, takes place Thursday night.

Worth Repeating

Another "something new" that bears emphasizing is the pre-registration. As registration chairman, Otis McBride deserves credit for developing and handling this innovation in the DAVI Convention. As he points out in the covering letter enclosed with your pre-registration forms, you save time and are assured of getting into the sessions of your choice by registering now. No standing in line. Your badge, receipt, and tickets will be ready for you upon arrival. [The pre-registration forms, you may have noted, are also designed to get information to the Convention Coordinator whether or not you plan to attend the Convention. Even if you cannot come, please return the form, being sure to mark the occupational interest group with which you feel you should be affiliated.]

As the Convention program develops, it is plain that there is much that is new this year; there is obviously also something old and something borrowed—but where, you might ask, is "something blue"? Elementary. It is the blue Atlantic lapping gently beneath your hotel window.

Corbacho

Thurman

McKay

Johnston

McComb

Weber

Harbin

Bernard

McMahan

Mars

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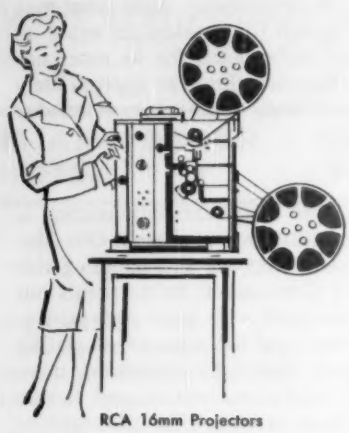

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In the Wake of the Dissemination Conferences

O. L. DAVIS, JR.

STATE-WIDE CONFERENCES, within-state regional workshops, special sessions at professional meetings, articles, school system efforts, and personal contacts have been some of the back-home dissemination activities conducted by participants in the first three NEA-USOE Regional Leadership Planning Conferences held to date. Several thousand teachers and administrators are estimated to have become more aware of the newer instructional materials and media as a result of their direct involvement in these local activities. Many other school people have been influenced indirectly. Other important outcomes include the establishment of state-wide commissions on instructional materials and increased cooperation between professional organizations.

The many local dissemination projects were planned initially and sparked by key educational leaders who were brought together at one of three Regional Leadership Planning Conferences. These meetings, serving 11 states, were held during the 1959-60 school year. More than 125 people in leadership positions participated.

Leaders from Kentucky, Tennessee, and West Virginia participated in the Nashville Conference, August 10-12, 1959. Meeting in Phoenix on November 22-25, 1959, were leaders from Arizona, Nevada, New Mexico, and Utah. Leaders in Arkansas, Louisiana, Oklahoma, and Texas met in Norman, Oklahoma, April 10-13, 1960. A fourth Conference, serving North and South Dakota, Wyoming, and Montana was held in Billings, Montana, September 11-14, 1960.

The Regional Leadership Planning Conferences and the attendant follow-up activities were joint projects of the Association for Supervision and Curriculum Development and DAVI. The Conferences were conducted under a contract with the U. S. Office of Education according to provisions of Title VII, Part B, of the National Defense Education Act. Each Conference differed in detail, but each followed the general format of the first Conference at Nashville. (See "Dissemination Via the Conference Method," pages 226-27 in the October 1959 issue of AVI for a description of the Nashville Conference and some of the plans made there.)

To assess some of the impact of these conferences and follow-up activities, participants were polled in late spring, 1960, regarding projects undertaken. Their replies have been summarized below. This report concentrates attention on the specific activities undertaken "back home."

After Nashville

An important result of the Nashville meeting was the major emphasis on instructional materials in the program of the NEA Regional Conference on Instruction held at Louisville the following February. Several hundred teachers attended sessions devoted to demonstrations and explanations of the cross-media approach to teaching at the primary, intermediate, and secondary levels. Educational television was featured. Participating were NEA members from Illinois, Indiana, and Ohio, in addition to the states represented at Nashville.

The fruits of planning by the Kentucky group at Nashville are just beginning to pay dividends. A state-wide conference, patterned on the Nashville meeting and sponsored by the Kentucky state department of education was held at the University of Kentucky August 5-6, 1960. Participation was good, resulting in additional plans for dissemination activities. Kentucky leaders look forward to many district and regional meetings devoted to instructional materials during the current school year.

More effective uses of newer media received attention at all or major sessions of annual meetings of three West Virginia professional groups, the Classroom Teachers, Elementary Principals, and State Guidance Association. Cross-media approaches to teaching were emphasized at the mid-year leadership conference of the West Virginia CTA.

A workshop for teachers on newer uses of educational media was another activity planned in West Virginia. Sponsored by the state department of education and West Virginia University, the two-week workshop was held in late July, 1960. Representatives from all of the state's counties participated. A principal objective of the workshop was to educate a nucleus of county resource people who will disseminate information to their professional colleagues.

During the past year, one-day work conferences were held in each of the Tennessee regions. Sponsored by the Tennessee state department of education, these regional work conferences were planned to acquaint supervisory and administrative personnel with new developments in educational media and to stimulate effective utilization by classroom teachers.

The Tennessee Commission on Instructional Resources, formed during the Nashville Conference, has recommended to the state commissioner of education specific action to be taken soon to reach more classroom teachers. Proposals call for more statewide leadership in the area of instructional resources, assistance to local school systems in inservice programs, and consideration by the advisory committee on teacher education of a course in instructional materials for certification.

Phoenix Follow-Up

Phoenix conference participants from Arizona have helped plan and conduct two county and six regional (within-state) workshops. Letters were sent to the three state colleges requesting more emphasis on instructional materials in teacher preparation programs. A featured article in the April, 1960, *Arizona Teacher* treated the necessity of utilizing newer instructional media. The continuing steering

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Last June Dr. Davis became associate director of the Fifth Year Program in Teacher Education at the University of North Carolina. While he was ASCD associate secretary during the preceding two years he served as ASCD staff coordinator for the series of dissemination conferences and follow-up activities reported in this article.

The Eighty Nine Year Heritage of

F
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1872-1961

"... and, lo, my brook became a river and my river became a sea."

The spark that led to the FILMSTRIP-OF-THE-MONTH CLUBS was kindled in 1872 when Edward Livingston Youmans began to bring new knowledge to great numbers of people. In that year, this distinguished scholar and educator founded and edited the first edition of his science magazine, to let more and more people know of developments in the world of science. That little magazine, with its humble beginnings, is today the world-famous POPULAR SCIENCE MONTHLY.

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committee has been reorganized for this school year.

Immediately following the Phoenix conference, the New Mexico state superintendent of schools appointed the New Mexico participants as members of the New Media Commission. This Commission planned two regional conferences during the spring semester for a limited number of key teachers and administrators. The conferences were conducted under the sponsorship of the state department of education.

A half-day program at the state conference of the Nevada Congress of Parents and Teachers was prepared by two members of the Nevada group attending the Phoenix conference. One county-wide workshop and several institutes were scheduled. The Nevada group has made plans to prepare and present demonstrations in every major community in the state during the next two years.

The group from Utah returned home from Phoenix with plans for three conferences within the state. These regional meetings were held as soon as arrangements could be completed. An estimated 90 percent of all Utah school administrators attended one or another of these conferences which were sponsored by the state department of public instruction. Several sessions were devoted to planning additional dissemination projects.

By May, 1960, more than 60 percent of Utah's teachers had participated in a state or district workshop devoted to instructional materials. Sixteen of the 40 Utah school districts held conferences involving all classroom teachers in the district before the end of the school year. Eleven other districts planned institutes dealing with instructional materials. These meetings grew out of the state-wide conferences.

Norman and Aftermath

Leaders from the four states who met in Norman had little time left in the school year to carry through local conference-type activities. However, each of the state groups has met to plan for local dissemination projects during the 1960-61 school year. Important action steps have been taken by these state groups.

A state-wide summer workshop was planned by the Arkansas participants. One-day conferences for teachers were planned for the fall months by the state department of education working with county supervisors. The Arkansas ASCD devoted the May, 1960, issue of its journal, *Action*, to extensive reports of the Norman meeting, and a report was made to the state meeting of elementary school principals.

The Louisiana leaders at Norman have organized themselves into a continuing steering committee to complete plans for local projects. Workshops throughout the state were planned, the first one scheduled for last fall.

The Oklahoma group mustered its major efforts to have the Oklahoma Curriculum Improvement Commission appoint a state committee on effective use of instructional media. Their petition was received favorably and the committee was appointed in late spring. Most of the committee members attended the Norman conference. The committee's first action was to plan a state leadership conference during the summer.

Participants from Texas at Norman are working with the Texans who attended the Denver research conference. This combined group has set its major task as that of informing and activating the potential existing in the present organizations within the state.

Many dissemination activities have

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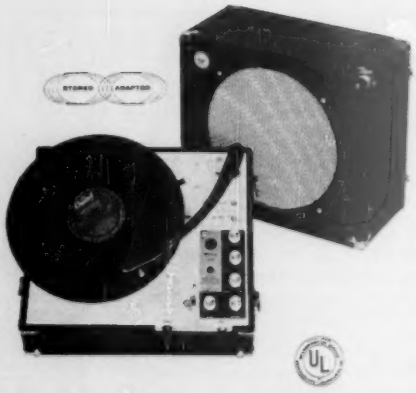

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In the Wake—Continued

been observed in the wake of the Regional Leadership Planning Conferences. Most of the participants returned to their local systems and states with plans for additional dissemination projects and the determination to translate their plans into action.

Other Generalizations

Other generalizations about the activities following the regional conferences seem appropriate. They tend to support the philosophy underlying the planning for the conferences and the follow-up projects. A major observation is that people who will conduct the activities should plan them, with assistance but without direction. Responsibility for carrying out plans is assumed as part of the planning process.

The role of the U. S. Office of Education and the national professional associations is clear. Assistance to local school systems and local professional organizations is desired—but assistance which permits them to pursue activities of their own choice.

Several states in which there have been many dissemination activities have had the enthusiastic, often personal, support of the chief state school officer. Every state department of education has been a key factor in implementing plans. Vigorous leadership from the state department of education generally has been the difference between fast and slow moving operations and between comprehensive and fragmentary programs.

Mutual respect and concern for the improvement of instruction by professional groups within a state has been conducive to effective dissemination activities. Most groups eagerly welcomed the opportunity provided by the Regional Leadership Planning Conferences to cooperate with other organizations in the common purpose of improving instruction. Perceived overeagerness and attempts to garner privilege inhibited planning and action in some state groups.

Only a few of the activities following the first three Regional Leadership Planning Conferences have been highlighted. Some evidence of the continued success of this NEA-USOE program will be noted by the continuing dissemination activities. More important evidence will be the increased attention given to and the better utilization of newer materials and media in the schools of the states involved.

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Tribute to a Departmental Editor

Dr. Schofield

NO ONE, during its five-year history, has served AUDIOVISUAL INSTRUCTION more untiringly than its book review editor, Edward T. Schofield. No one has submitted copy more assiduously nor shown more forebearance when copy failed to reach the printed page for reasons of editorial expediency.

Last October Dr. Schofield, supervisor of libraries and audiovisual education for the Newark public schools, became director of the department, succeeding Marguerite Kirk upon her retirement. Newark's department of libraries and audiovisual education includes the division of textbooks and educational supplies and the board of education's radio station, WBGO-FM. It also handles television programming.

AVI takes the liberty to usurp these columns to review for his readers some of Dr. Schofield's accomplishments culminating in his present position. Starting his career as an English teacher in the junior high school at Pennsauken, New Jersey, he taught there, and in other New Jersey high schools where he also served as librarian. He has been associated with the Newark public schools for the past 24 years, with time out during the war for military services. He served as assistant librarian before he became assistant supervisor of the department of libraries and AV, then supervisor of the department, and now, director.

The departmental editorship in AVI is apparently only one of Dr. Schofield's literary pursuits: he has contributed to *Ed Screen* and other audiovisual and library periodicals. In 1943 he wrote a chapter for the Yearbook of the National Society for the Study of Education and has written two guides for the National Education Association—one to films in enonomic education and the other to films in human relations. As early as 1948 he wrote on educational television for the National Association of Elementary School Principals.

Dr. Schofield holds a B.S. degree and a library degree from New Jersey State College and a master's degree in educational administration and supervision from New York University. His doctorate (also from NYU) is in communications.

Dr. Schofield pays tribute to his predecessor as an "outstanding pioneer in the instructional materials movement." During her years at Newark Miss Kirk organized one of the first departments in the country with integrated audiovisual aids and printed materials; she was instrumental in implementing a program of school radio in the Newark system and was active in exploring ETV as an educational medium. She conducted a pilot project in closed-circuit TV as early as 1946, and under her leadership, the Newark library and AV department in 1950 began production of a weekly series of public relations telecasts utilizing the facilities of WATV, Newark's commercial station. Miss Kirk has contributed to a number of educational publications, among them the 1943 NSSE Yearbook, for which she wrote a chapter on "Other Aids to Learning." Retired, she owns and operates the Book Shelf, an up-and-coming bookstore in Bozeman, Montana.

AVI congratulates both educators and wishes them well—Miss Kirk in her commercial venture and Dr. Schofield in his new responsibilities to the Newark schools and in his continued service to this magazine.

• • •

Free and Inexpensive Learning Materials. (Tenth Edition). Division of Surveys and Field Services, George Peabody College for Teachers, Nashville 5, Tenn., 1960. 252 p. $1.50. Discount on quantity orders.

The 1960 edition of this well-known publication represents a most useful tool, probably the best in its field for teachers, librarians and audiovisualists. Generous discounts on orders of more than nine copies make it feasible to purchase copies in quantity for distribution within school systems.

The foreword indicates the scope of the manual and the techniques utilized in its compilation—techniques which account for its justifiable popularity. In the words of the foreword: "The tenth edition contains 3533 entries which may be grouped in the following manner: 1039 new entries, 461 revised entries, 2133 unchanged previous entries. Entries in the last edition eliminated from this one total more than 1150. . . . As materials are submitted to distributors and publishers, they are screened for obviously unsuitable materials. Some are evaluated and annotated by the editor and his assistants in the Curriculum Laboratory. Others are evaluated and annotated by graduate students of the Peabody Library School." The criteria considered are: content, timeliness, purposes, and format.

An alphabetized list of subject headings facilitates the location of desired items. The abundant use of see and see also references eases further the search for materials. With few exceptions nothing is listed which costs more than 50 cents.

Methods in Adult Education, by Barton Morgan, Glenn E. Holmes, and Clarence E. Bunday. The Interstate Printers and Publishers, Inc., Danville, Illinois. 1960. 180 p., $4.

The authors, all members of the Iowa State University staff, offer a volume which "in a practical way presents the fundamental principles and techniques of teaching mature people. Enough attention is given to principles

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to help the reader understand how adults learn and why certain methods should be used in one situation and other methods in other situations." The book is geared particularly to persons preparing to teach adults and to those already in the field—teachers of adults in public schools, extension workers, librarians, "Y" workers, church leaders, labor group leaders, industrial instructors, and others.

Among methods stressed is the use of audiovisual aids. An entire chapter surveys the audiovisual program and its potentialities in working with adults. Apart from this chapter there are sections describing other techniques closely associated with commonly known audiovisual aids. These include field trips and tours, the best use of demonstration methods, and discussion techniques.

In addition to generally accepted principles of good discussion, the writers summarize such special techniques as huddle groups, buzz groups, Phillips 66 techniques, discussion guides, leadership teams, listening teams, role playing, brainstorming, and the dramatic skit. Suggestions for selecting types of meetings and techniques are carefully described. Ways of stimulating participation in adult education are analyzed and effective participation patterns presented.

The Language Laboratory as a Teaching Machine, by F. Rand Morton. The University of Michigan, Ann Arbor. 1960, 69 p.

This publication is a pre-print of a paper presented at the Language Laboratory Conference sponsored by the Language Laboratory Committee at Indiana University last January. (The conference proceedings will be published by the University through grants from the Ford Foundation and the Research Committee of the Indiana University Foundation.)

The paper treats the language laboratory from eight different points of view: (1) general trends; (2) trends in the theory and practice of the language laboratory today; (3) the concept of the teaching machine; (4) an early experiment in the mechanization of language learning (made by Professor Morton at Harvard University in elementary spoken Spanish); (5) the concept of the language laboratory as a teaching machine; (6) the machine; its pedagogical and mechanical specifications, description of pilot model, its use, its application; (7) implications of the language laboratory for education, the language requirement, the language teacher; and (8) the acculturation machine.

—EDWARD T. SCHOFIELD

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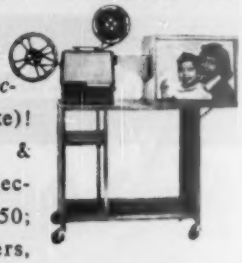

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News Notes

L. C. LARSON has just completed a five-week tour of Africa and Europe, returning to Bloomington on Christmas Eve. His trip took him through Ghana, Nigeria, Sierra Leone, Liberia, France, and Belgium. In Nigeria he visited IU staff members working on the Nigerian-ICA contract and in Sierra Leone consulted with officials about implementing the new contract there. After making a study of the communications media program in Liberia he visited UNESCO in Paris and from there flew by helicopter to Brussels where he discussed distribution on the continent for Indiana University and NET films.

PAUL FLYNN has assumed duties in his new position as supervisor of audiovisual education for the North Carolina state department of public instruction. Mr. Flynn was formerly director of university services for the educational communications center at the University of Virginia.

EDWARD E. BOOHER, president of McGraw-Hill Book Company whose article appears on page 16, recently announced the creation of a new position in his firm—director of research for new educational media. Appointed to fill the post is GODFREY ELLIOTT, director of sales and promotion for the Text-Film Department since 1957 and well known in DAVI circles. Mr. Elliott will concentrate on teaching machines, programmed textbooks, and foreign language publishing for U.S. markets.

New assistant director of the visual instruction bureau at the University of Texas is FREDERICK J. C. MUNDT, a specialist in AV and curriculum formerly associated with Walt Wittich at the University of Wisconsin. He replaces KENNETH L. BOWERS who resigned in August to accept an administrative position with the San Diego County public schools.

JIM BROWN writes that he will begin a six-month sabbatical leave from San Jose College February 1. He has three projects in mind which he hopes to achieve while touring colleges and universities throughout the country: (1) to study graduate programs, policies, and standards in institutions comparable to his own; (2) to look at inservice education programs for improvement of instruction at the college level; and (3) to get an evaluation of the San Jose audiovisual manual (Brown, Lewis, and Harcleroad) with an eye to early revision.

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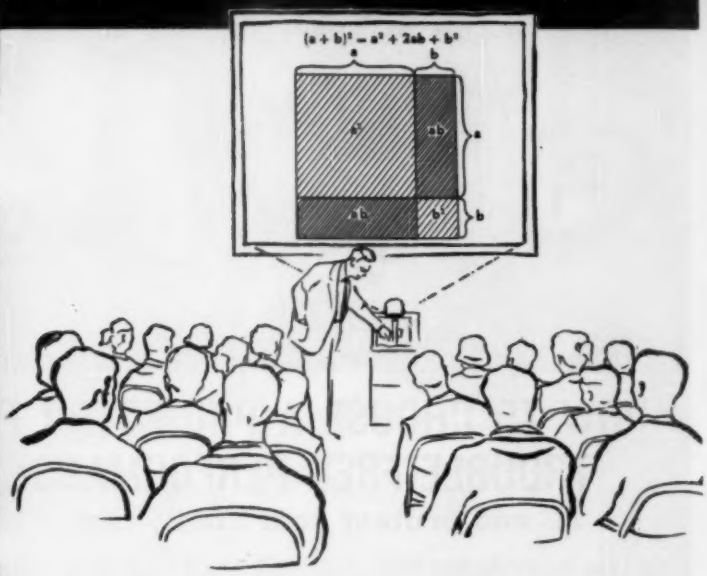

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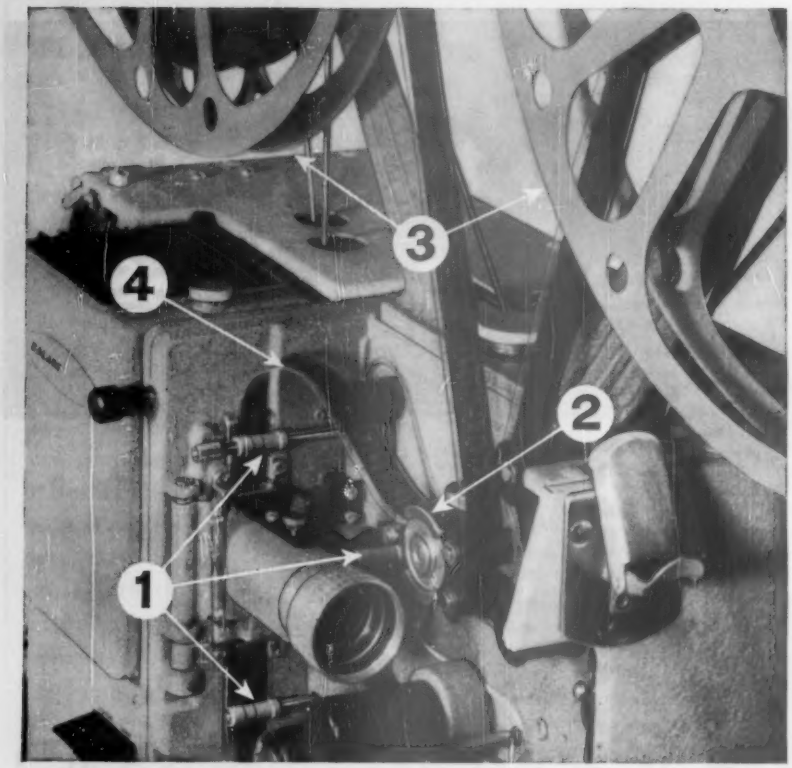

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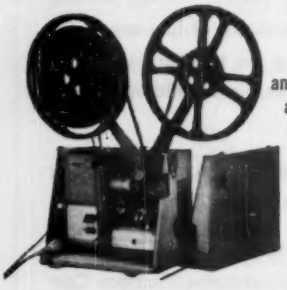
2 Drive sprocket is important. Kalart/Victor projectors have a single large drive sprocket instead of multiple sprockets. This way, film stress is minimal since only one sprocket feeds film into and out of the projector.

3 Check location of reels. With reels mounted on top of the projector, threading and rewinding are easy, and any level surface may be used for projector setup. Kalart/Victor has always featured top-mounted reels.

4 Ask about the offset loop. This is a basic Kalart/Victor design feature. Without it, the above three features could not be built into the projector. In addition, the offset loop makes possible simplified 3-step color-coded threading. It eliminates picture weave with natural side tension at the film gate.



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Cornell Science Leaflets—Information published four times yearly in leaflet form for the elementary science teacher. Clearly written with photo illustrations. Latest topics are "Sound," "Weather," "Seeds and Spores," and "Amphibians." Write to Cornell Science Leaflet, Stone Hall, Cornell University, Ithaca, N.Y. $1 per year; 25 cents per copy.

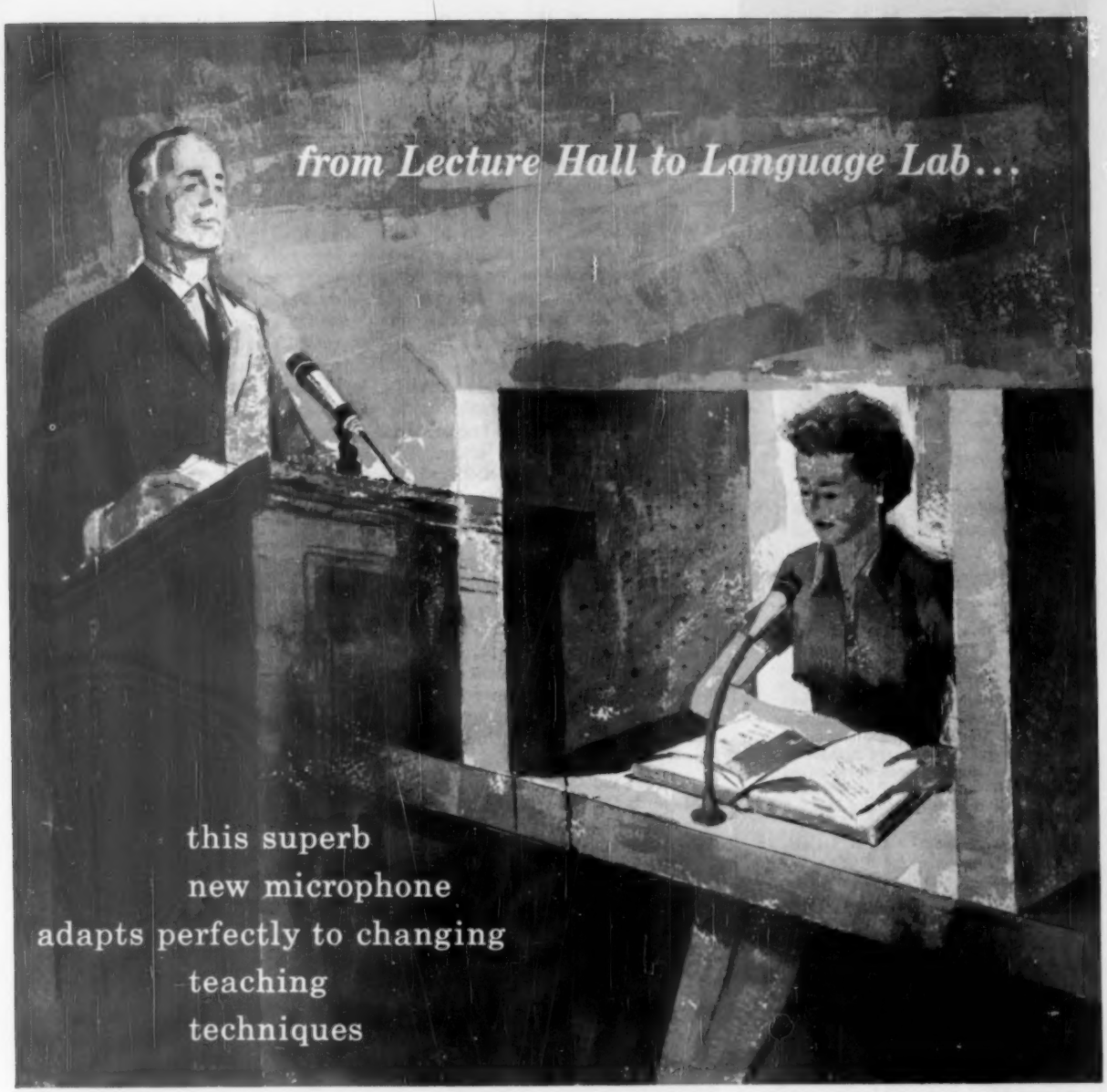
1961 CRS Audio-Visual Catalog—Lists recordings and filmstrips under these headings: music understanding, social studies, language arts, foreign languages, talking books, square dance, and folk music. Free to superintendents, principals, and librarians if requested on official letterheads; otherwise, 25 cents. From Children's Reading Service, Dept. 61, 1078 St. John's Place, Brooklyn 13, N.Y.

Catalog of Realia lists foreign language teaching materials and inexpensive equipment for the language laboratory or classroom. Free from Language Training Aids, Language Center, Boyds, Maryland. (The Center announces the return from Europe of its Language Caravan with sights and sounds from Spain, Portugal, France, Germany, Italy, Austria, and the Netherlands. These materials are among those listed.)

Foreign Language lists records, books, tape recordings, filmstrips, and slides. For primary through college. Free upon request from the Language Department, Curriculum Materials Center, 5128 Venice Blvd., Los Angeles 19, Calif.

Four catalogs are free upon request from the Audiovisual Aids Library, Pennsylvania State University, University Park. Titles are: *Films for Nursing Education, Films for Sociology and Anthropology, Films on Animal Behavior and Psychobiology, and Films in Business and Industrial Organization and Management.*

Filmstrip Catalog, Society for Visual Education Inc., 1345 Diversey Parkway, Chicago 14. 1961 edition, 48 p. Free. The 1961 edition contains these sections: From kindergarten through sixth grade—science, reading, modern foreign languages, arithmetic, language skills, social studies, health, safety, etc. From seventh through twelfth grade—language arts, mathematics, science, guidance, history, government, physical education, modern foreign language, etc. Holiday section—Basic Title III libraries; great art reproduction.



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Erickson Calls for Repeat Membership Alert

NATIONAL MEMBERSHIP CHAIRMAN Carlton Erickson has declared March 21 (the first day of Spring) as the second DAVI membership alert. It will be called: "Alert—Project DAVI Telephone."

Dr. Erickson is calling on every DAVI member to pick up his telephone on March 21 and dial one new prospect, long distance or local, being fully prepared to speak persuasively for DAVI and better education methods. His plea for participation goes out in these words:

"Will you join me in giving DAVI a new burst of springtime vitality on the 21st day of March by an honest effort to get a new member by phone? Will you plan this call effectively? And will you brag a little about it at Miami, if your telephone call pays off? Finally, if you get your member, will you notify Dr. Hyer at DAVI headquarters to receive official recognition of your success?"

At DAVI headquarters, Dr. Hyer and membership assistant, Florence Fan, are planning some form of official recognition at the Convention for members who participate successfully. More than likely, it will be a badge that will set you apart from the crowd if you use the telephone to good advantage on March 21. (In the meantime, if you have any ideas about how a single phone call can set off a chain reaction, please get in touch with Dr. Erickson or DAVI headquarters.)

Mail Campaigns

Dr. Erickson reports that in Connecticut, State Chairman George Puglisi and the University of Connecticut audiovisual center have teamed up to get a mailing out to every school principal in the state. Each principal will be asked to supply the name of the AV coordinator in his school and to consider the benefits of taking out a school service membership. The mailing piece includes a special letter, a reply envelope for the information on the coordinator, DAVI brochures, and a self-mailer membership application card. Addressing, folding, and stuffing services were contributed by the center and postage came out of the center's budget. Plans for a second membership effort before the June deadline are now in the works in Connecticut, Dr. Erickson said.

Also teaming up are State Membership Chairman Nettie Shaw and Ernest Tiemann who have developed a master plan for stepping up DAVI membership in Texas. To insure continuity the program has been planned on a two-year basis. A sizeable first step has been the mailing out of 1000 first-class letters to prospects in these categories: presidents of local classroom teacher groups; librarians, superintendents, presidents of local education associations, audiovisual directors, principals, and supervisors.

Slogans Worth Passing On

"NMAVA-DAVI—two links in the chain of professional competence"—from Roy Frye's New Mexico *News-Letter*.

"DAVI Membership—best teaching materials buy in America."—Lew Saks, state chairman for Michigan.

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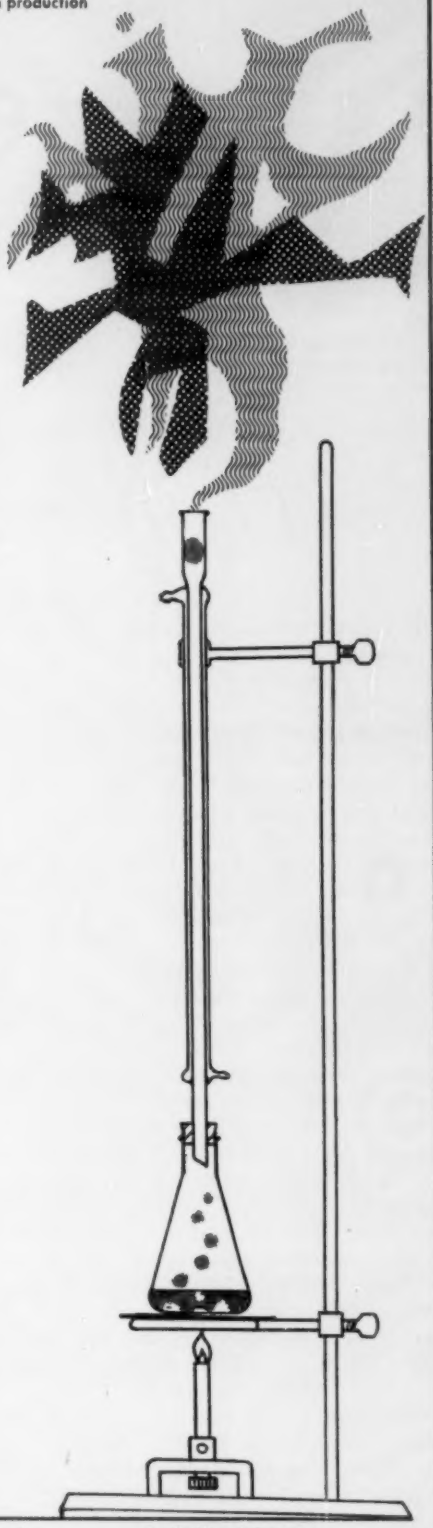

Biological Science

FROG ANATOMY *17 min.*
Shows the internal structure of a bullfrog through dissection.

PRINCIPLES OF ENDOCRINE ACTIVITY 16 min.
Develops the concept of two coordinating mechanisms, nervous and chemical, in living things.

CONTINUITY OF LIFE
A series of four biology films that provide the biological experiences important for the complete understanding of life processes.
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BACTERIOLOGY Series
Four films showing the role of microorganisms in the biological world and man's use and control of these minute organisms. Each 15 min.
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MICROORGANISMS: HARMFUL ACTIVITIES
BACTERIA: LABORATORY STUDY
CAREER IN BACTERIOLOGY

Physical Science

IONIZATION AND IONIC EQUILIBRIUM 15 MIN.
PRESENTS THE CONCEPTS OF IONIZATION, DISSOCIATION AND IONIC EQUILIBRIUM THROUGH ANIMATION.

TIME *15 min.*
Describes the various methods of scientific time determination, time keeping, and time zones.

SAFETY IN THE CHEMISTRY LABORATORY 15 min.
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CHEMISTRY IN COLLEGE 15 min.
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WHY ARE ATOMS UNPREDICTABLE?

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LIFE ON THE CORAL REEF
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The Past Is Prologue . . . BUT

THROUGH THE AGES various philosophers and historians have contended that history and thought follow a pattern of alternating periods—periods of rapid change, ferment, and revolution followed by periods of relative calm, deliberateness, and synthesis. In the second period, the changes resulting from the first are tempered, modified, and assimilated into the culture. This notion which appeared as early as Grecian times has traveled with variations through the philosophical systems of Kant, Hegel, Spengler, and Marx on to the present day when we find, for example, Woodring writing that "social history may be interpreted in terms of trends and counter-trends or as thesis and antithesis" (*A Fourth of a Nation,* 1957).

Although this historical concept was not in the minds of the planners when this issue of AVI was conceived; nevertheless, they deemed it advisable this new year to depart from the usual preoccupation with what lies ahead to make a brief sortie into the past. The times are requiring such heavy emphases on the new and the changing that it seemed both appropriate and profitable to take a look at where the AV field has been, what meaning there might be in our short history, and to ask what effect the past may have on our future.

The AV philosophy has been said to begin with Erasmus and his revolt against verbalism in the early part of the sixteenth century, but in another sense it seems more correct to say that the AV movement did not truly begin until the advent of the motion picture projector and the teaching film.

The early period was one of ferment and evangelism. Large sums of money—large for that day—were spent in research to learn whether films could teach and what effect they had on the lives and emotions of children.

This early period was followed in the AV movement by one of relative quiet in which the first innovations and theories were being introduced into educational practice for field testing. Leadership was developed, AV centers and materials libraries were organized, and the philosophy of the AV field was more widely disseminated among educators. This assimilative period ended roughly around 1955.

The advent of ETV kicked off another period of creativity and controversy. Close on the heels of TV arrived other technological improvements and inventions. The impact of these was intensified by their coincidence with historical events causing a rigorous criticism of education by both lay and professional groups, and a more than usual willingness to look for new solutions.

There is evidence that this period of AV history may continue and even accelerate within the next five to ten years. Not only are new inventions on the drawing boards, but major changes are underway in older devices such as the motion picture projector which up to now has experienced no really significant change since its introduction as an educational tool. Again we are in a period of intensified research, feverish excitement, sky-high hopes, and controversy.

This period too will end. The pace of innovation will slow down, the newness will wear off the glamour tools —even off teaching machines!—partial acceptance will occur, and some disillusionment can be expected.

This revolutionary period will be over; the period of synthesis will have set in. Educational practice, it is certain, will never be entirely the same again. The educators of tomorrow will be able to assess whether or not our shot "was heard around the world" of educational circles, or only here and there.

Yes, the past is prologue, but prologue to what?

Ann Hayes

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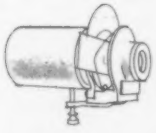

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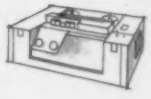

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